



3rd Edition

WINDOWS TO THE GODS

by Sachin S Jaltare

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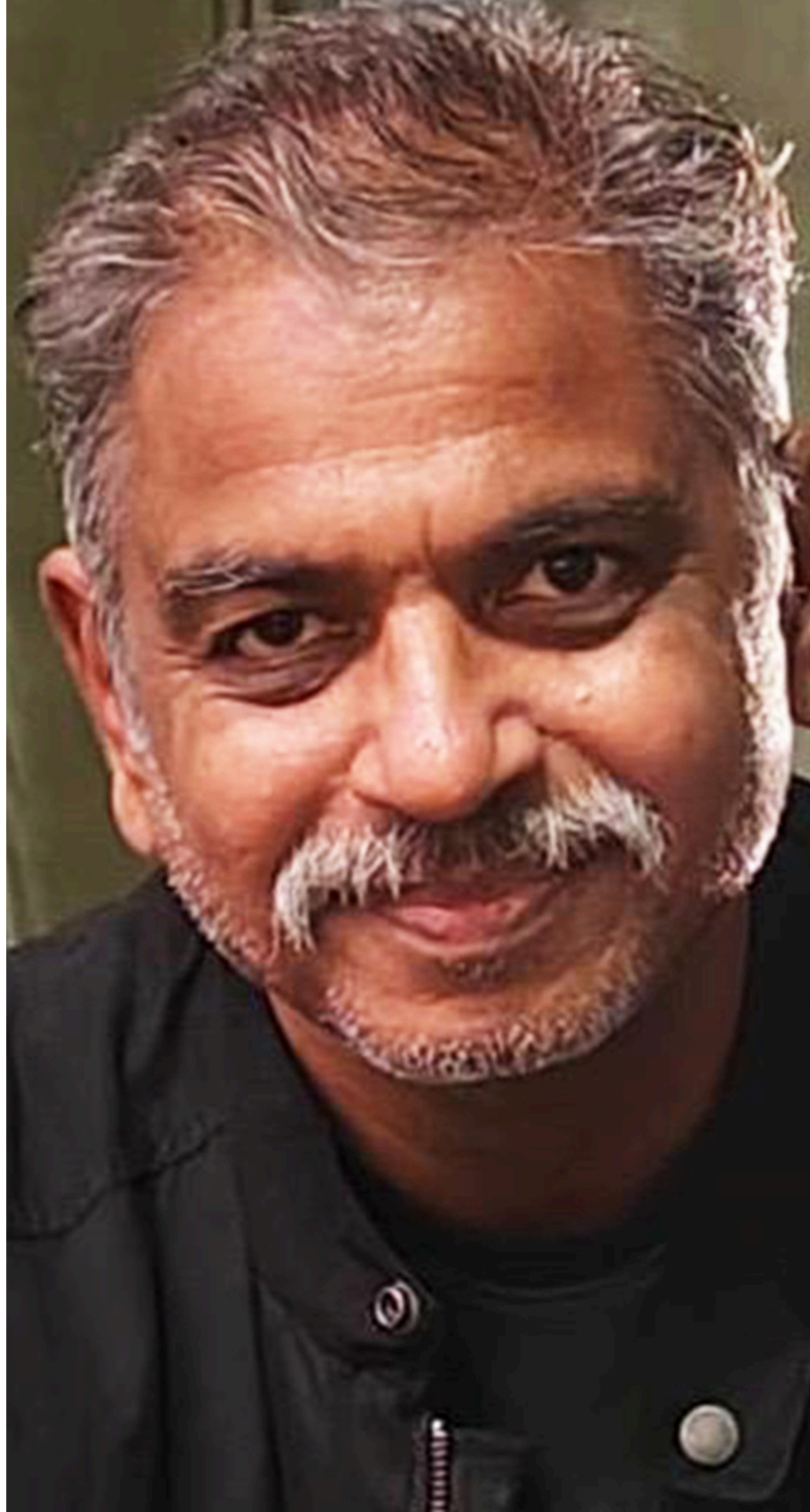
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Born on January 14th, 1969 in Akot, Aloka district of Maharashtra, Sachin S. Jaltare completed his BFA from the Chitrakala Mahavidyalaya, Nagpur, in 1991. He has to his credit numerous solo exhibitions across Hyderabad, Bangalore, and Mumbai. He was invited to several group exhibitions, art camps and workshops in Hyderabad, Kolkata, Chennai, Bangalore, Goa, Dubai, Singapore and Jamshedpur.

Selected for the "Benetton Art Book" by Luciano Benetton, in 2010, Sachin Jaltare's works can be spotted in several private and public collections in India and abroad.

He lives and works in Hyderabad.



DEFINED AND UNDEFINED: THE AMBIGUITOUS REALM OF SACHIN S JALTARE

“Art is the language of the soul, a way to communicate the unseen and the unknown”
Shiavax Chavda

Sachin S. Jaltare, an established artist based in Hyderabad, found the confines of realistic representation limiting, driven by a desire to break free from form and express himself more freely. This led him to search for a visual language that could convey his innermost desires—one that would allow him to represent subjects integral to his life, experiences, perceptions, and philosophical episteme. Through distinctive imagery, he sought to develop a unique artistic vocabulary, enabling him to forge a personal identity and redefine his mode of expression.

It was in the early years of the first decade of 21st century that he took to reading on spirituality and meditation and found the verbal medium enabling him to discover answers that he was in the quest of. The energy he discovered in meditation and the reading on spirituality opened space for him in the realization of an unknown force as ‘energy’ which he translated through the concept of Shiva-Shakti or Prakriti-Purusha, the eternal, infinite boundless space and energy. These dimensions crucially began to inform his artistic expression that was to radically change the way he would paint. “In Shiva and Shakti, I find the perfect meeting of the form and the formless” says Sachin, which inherently is the duality of life’s existence that he capitalized upon.

The powerful concept of energy, which offers different reading as body and energy, Purusha-Prakriti, Shiva-Shakti, all aspects and manifestations of a transient world in which time play an equally seminal role. That is to say, it is a dimension of life, which is always on the roll on the move and unstoppable while the ‘self’ or the soul, remains unchanged and eternal. If Sachin was reclaiming this philosophy as means of his artistic expressions, it necessitated a change in his articulation with vocabulary and visual language. Hence this required for him to break out of the limitations of firmly defined body structure; and navigate space and time to create the seen and the unseen. The aspect of time in a way therefore becomes an important element as one of constant change, in the understanding of Sachin’s quasi abstract figurative works.

A painter of the quiet reaches of the imagination; it was not the saliency of Sachin’s artistic persona to be simply mimetic in his representation. He had mastered the skills in realism and

his restlessness pushed him into exploring the conceptual terrain which he did by looping back to his cultural and philosophical roots through the concept of play of energy and hence of time. This consciousness allows flux of time to place valence on interpreting and examining cultural paradigms leading towards introspection or meditation on philosophical tradition or nature and hence his development and evolving of the concept of navigating and weaving his imagery through 'Shiva-Shakti' in a holistic manner. It was not the religious aspect that attracted Sachin, rather the illusive, the undefined the unsaid aspects of the universe as manifest in Indian philosophy. Within this context, he realized it was "time", which is a dominant centrality that would offer a different perspective in reinvestigating cultural and philosophical traditions, premised on his experiences to find an appropriate voice. The experiences were the result of the process of questioning existence, introspection on 'self' and the impermanency of the transient world which is in the process of constant change. Thus through meaningful and powerful investment in the expression of the fragility and universality of ever changing moment of time and space, Sachin establishes his concept artistically through layered process of painting and finally defining certain forms which carries valence for him as the image of Shiva and Shakti or the phallic symbol or the energizing Prakriti through various elements from the world of flora and fauna.

In his quasi figurative abstractions he thus reflects upon the philosophy as earlier mentioned, which is premised on personal and cultural memory. By the latter is meant his articulation of philosophical ideas as self-non self and the concept of Maya. For Sachin, perceptions and empirical experiences about his cultural milieu as well as his love of nature becomes the rich bed rock of visual material, to be harnessed in a language that would have his comfort levels. His premises for artistic argument equally is on the concern that Purusha and Prakriti are the two highest realities of existence and that both are indestructible and eternal finds realization in his quasi abstract and figurative vocabulary. In order to render this abstraction of the conception of the mind, objects mimetic or otherwise have no valence within his philosophical field. Yet he does not divorce from the physical reality to privilege only the mental images as a form of sublimation for his expressions. True to being an artist, he creates from a place of inner stillness; a characteristic that he visibly communicated through his process and technique. His works offer a reading of materiality, spirituality and creativity.

STRUCTURE AND AMORPHOUSNES: A CRITIQUE ANALYZING HIS METHODOLOGY

A glance at Sachin's oeuvre foregrounds one dominant centrality and that is, his expressions are both structured and amorphous within the same spatial and temporal field. The artist understands change as permanent. Change carries within itself the concept of time, space and memory. The latter can be explained as both space and time which is representative of mental landscape. It is this dimension that gets foregrounded eventually in his attempt to establish through his paintings, which he equally deftly and intelligently found the correspondence of his ideas through the language of abstraction and the technique of layering. It gave him freedom and autonomy to manage and choreograph his imagery and non imagery to suit his sensibility and thinking.

Within this context of his philosophical approach to reality/universality, Sachin's art expressions are communicated through the elements of line, colour, textures, light and space. These elements made it possible for the transference of ideas as thoughts and images as his expressions in delineating the realm of energy or in other words as Shiva-Shakti. His element of line that translates as the chief protagonist, carrying the burden of his emotions and cultural philosophy is not just descriptive and narrative but has been harnessed to create dense, dark and an enigmatic mysterious appearance of forms and images, which is illusive; now present and suddenly absent.

A glance at his oeuvre of past five years reflect compositions that are broadly structured in which the forms are identifiable and colours are privileged, while on the other hand are compositions that are extremely detailed, dense, mysterious, enigmatic, yet containing the images and elements of flora and fauna intricately woven together into a thick tapestry. It is interesting to note that duality that exists in life is clarified poignantly through artistic means and methodologies.

The artistic facility that he has articulated in juxtaposing the dense fine lines to create a sense of delicately defined balanced subtle and heavy chiaroscuro, imparts an aura of mystery, a ploy cleverly used by the artist to draw viewer into the heart of his composition. The lines are amazingly varied in their very fine short strokes, intimately nestling within close proximity to each other and to an extent directional as horizontal, vertical or diagonal. Yet with an eye to balance the positive and negative spaces, Sachin has created here through lines, the balance of energies that exists in the universe as yin and yang, positive and negative or Shiva-Shakti.

This is the remarkable dimension of the understanding of his artistry in transcending to the level of abstraction of energy representation.

It is the inherent and well thought out white spaces of his composition that emerge as light, a seminal element that metaphorically describes transcendence and esoteric level. Hence light does not describe his forms materially, rather light manifests as a binding element, gliding and flowing over forms in a languid manner. The suffused inner light, integral to his composition is magical rather than dramatic. Sachin a master craftsman in modulating colours with subtle nuances as yellows, blues and pinks creates light that is unearthly, mysterious and hence enigmatic. The colours predominantly are subtle blue, orange, red cream white, brown and black, which weave intelligently with well thought out lines - an interplay of intense cross hatching makes the works interesting and absorbing. It is not possible to turn away from his work after a glance; rather it beckons for a closer scrutiny, thus establishing a dialogue between his paintings and the viewer.

Further enhancing the aura of ambiguity and mystery are the quasi featureless faces of Shiva and Shakti. Sachin has played with his personalized iconography using symbols and signs that are all pervading in Hindu iconography. There is an insistent articulation with lotus, a flower intimately associated with Lakshmi. The bull with the bells around its neck is ubiquitously pervasive in his artistic exploration as well as the trident and crescent moon of Shiva. Though there is a stereotyped representation in terms of facial features, with blotched black eyes and faces as frontal or in profile, it is the facelessness that creates a greater enigmatic enchantment; marking this ambiguity of presence of absence that defines for Sachin through his artists process the illusion or Maya evident in existence. In decoding this aspect of his style, Sachin has adopted a philosophical approach in deconstructing human nature. The facelessness is also the reflection of artist's humility, subconsciously declaring to remain away from the glare of the limelight and continue with his art making like a passionate prayer. The narrative of the absence of presence is not only poetic but alluringly beautiful marking the silence as artistic pause. The seen and the unseen, the heard and the unheard, quietitude and chatter are the inherent duality of energies manifesting his compositions.

The varied dimensions of choreographing light, lines, textures and space, which lie at the heart of his works undeniably inscribes the perception of the artist, interpreting his reality and experiences to create the personal narrative of his vision which is as dynamic as it is contemplative. The painterly layers in his compositions are worked to create a sense of

palimpsest of time and memory. The metaphor of memory paradoxically continues as its metonym, which involves space and time corresponding to embracing energy that incidentally relates to the concept of 'roots and identity' for the artist, as well injecting in the technique of layering a sense of time in the space of the painting, not only the actual time of the complicated making of work, but also an allegorical time of different meanings and suggested memories. The memories I wish to emphasize is seminal in the works of Sachin, as it is certain experiences resolving out of his meditation and the resultant imagery that configures on his paper or the canvas. This process aids in delivering the vision to Sachin for transformation according to his artistic sensibility. The intention of the artist here involves a mental life of private and unknowable to others but it nevertheless deliberates as the service to the artist. The profundity of his abstracts manifests these unknowable making them enigmatic, and hence increasing the sense of power and dynamism.

Hence in appreciating the works, it is in the details rather than in the discerning narrative that attention should be directed. Each line or brush stroke laden with pigment load, the artist's intentions and a feeling or an emotional state, or an absence at the horizon of the mind comes to the fore and everything is felt in abstraction when seen from a close proximity. Sachin's works are an immersive experience. As a lover of nature he has travelled extensively and has spent time in the lap of Mother Nature. Always an observant and keenly perceptive artist, he has scrutinized the different aspects of Prakriti which as a creative fecund feminine principle, many elements of flora and fauna emerge as small saplings, leaves, tree, water, moon, bells, rocks, pebbles houses etc. This is Sachin's observed reality that intuitively marks its presence within his composition. The metaphorical energy of Prakriti that brings alive the dormant dimensions of Purusha are the epicenter of his compositions, which the artist explores with ephemeral imagery, marking the absorption of the viewer to clarify and recognize the forms of Shiva and Shakti. It is this presence of absence that is so magical in his compositions as well as the truth of his imagination. Thus the process involved in identifying the imagery of Shiva-Shakti and natural elements or Prakriti becomes layered bringing out the dimensions of being and non being.

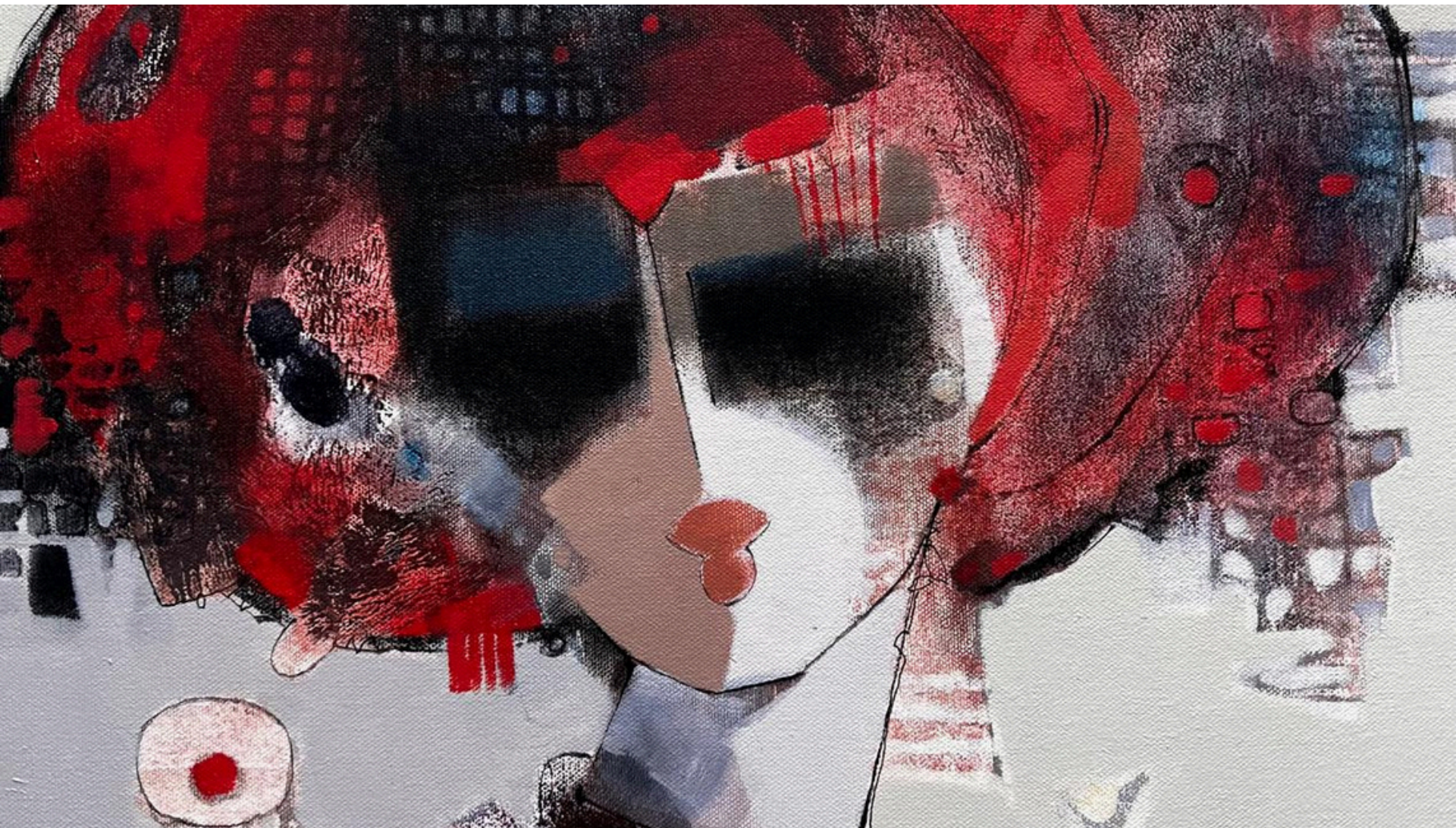
His works invites the viewer to an absorbing journey in his enchanting universe exploring the cosmic connection through flora and fauna, the harmony of colours, and the expanse of mystical landscapes. Sachin's artistic odyssey is a testament to his deep connection with self and tradition, retold through modern perspective, weaving together the colourful threads of mythology, the alluring glory of nature, and the unyielding power of Shakti. It is

in the female that he centers the perennial fecund energy. Through layered construction, multiple forms are created, producing an ethereal space from his mythic imagination.

As thinking and an intuitively spontaneous artist, a paradox indeed, the artistic expressions emerges with his thoughts and his forms gestalts to present the viewer different images as perceived by them according to their experiences. From between the layers of his subconscious emerge the concealed images that mark their presence at contingent moment in his artistic process to occupy seminal spaces within his artistic expressions.

DR. ASHRAFI S. BHAGAT

Art Historian, Critic, Author and an Independent Curator





Untitled • Acrylic on Canvas • 60 x 96 Inches



Untitled • Acrylic on Canvas • 60 x 84 Inches



Untitled • Acrylic on Canvas • 48 x 72 Inches



Untitled • Acrylic on Canvas • 50 x 40 Inches



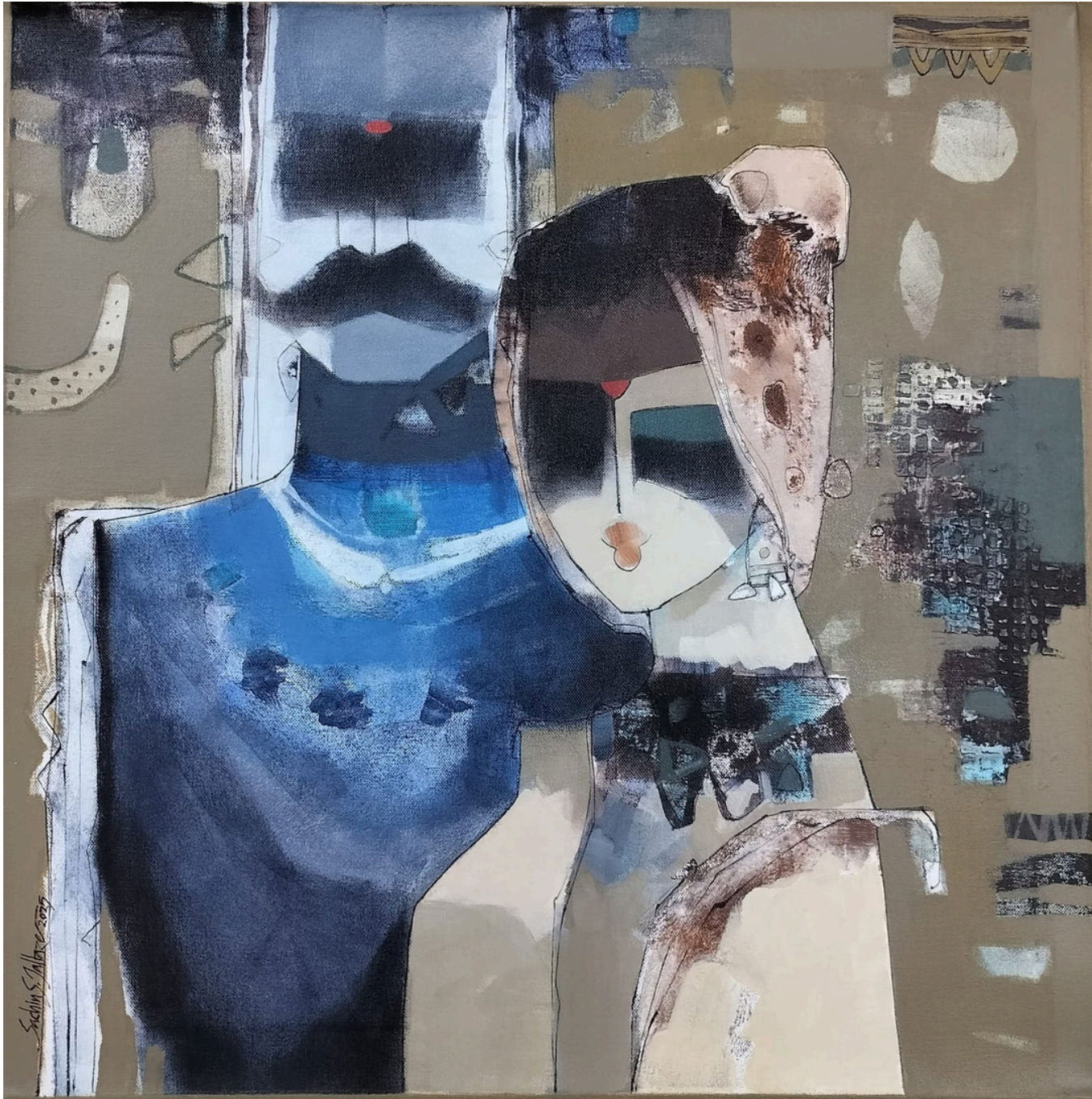
Untitled • Acrylic on Canvas • 48 x 48 Inches



Untitled • Acrylic on Canvas • 48 x 48 Inches



Untitled • Acrylic on Canvas • 42 x 42 Inches



Untitled • Acrylic on Canvas • 24 x 24 Inches



Untitled • Acrylic on Canvas • 24 x 24 Inches



Untitled • Acrylic on Canvas • 24 x 24 Inches



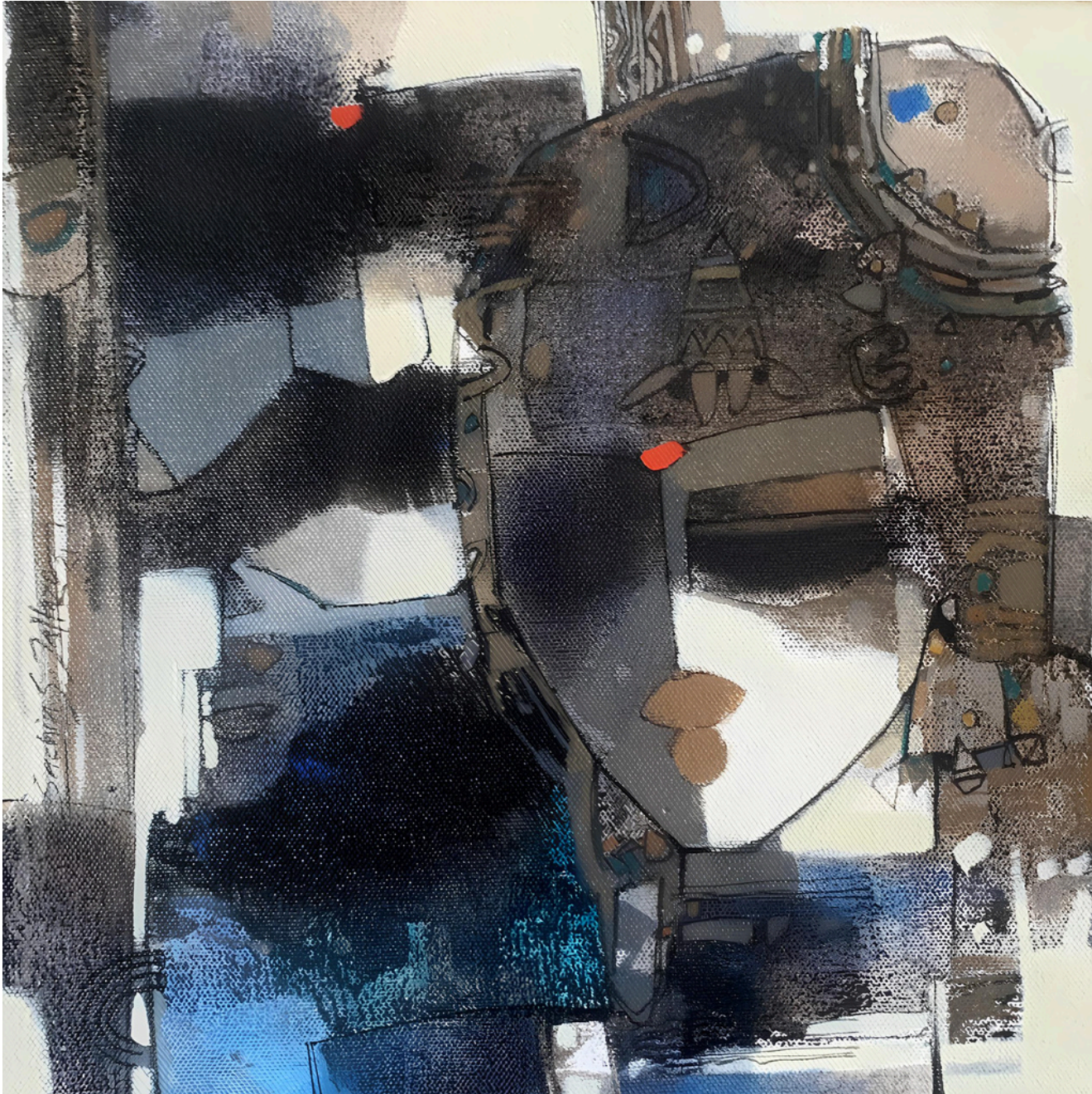
Untitled • Acrylic on Canvas • 18 x 18 Inches



Untitled • Acrylic on Canvas • 18 x 18 Inches



Untitled • Acrylic on Canvas • 12 x 12 Inches



Untitled • Acrylic on Canvas • 12 x 12 Inches



Untitled • Acrylic on Canvas • 36 x 24 Inches



Untitled • Acrylic on Canvas • 36 x 16 Inches

**Kalakriti India:**

Kalakriti India is a group of companies in the field of Art, real estate and hospitality that is devoted to acquisition, preservation, and promotion of art of Indian origin or art that features India as the subject.

The Kalakriti Art Gallery:

Kalakriti Art Gallery, now 22 years old, has established itself as the leading art gallery in Hyderabad and South India. Renowned for its significant contributions, the gallery focuses on exhibitions of contemporary artists and masters, having hosted numerous solo and group exhibitions featuring renowned and emerging artists. Additionally, Kalakriti has participated in various national and international art fairs, including the India Art Fair in New Delhi and the Kochi Biennale. These efforts include critical alliances with museums and cultural institutions both in India and abroad.

Kalakriti Art Gallery seeks to promote diverse artistic perspectives, expanding beyond traditional paint and canvas to include photography, installation, video, and performance art. The gallery frequently hosts interactive sessions, book releases, panel discussions, and various art-related events and collaborations.

The gallery has published numerous breathtaking publications with the support of remarkable writers, curators, and critics, producing hundreds of illustrated exhibition catalogues and literature on ongoing exhibitions and artist projects.

Actively collaborating with organizations such as Alliance Francaise, Goethe-Zentrum, and the University of Hyderabad, Kalakriti has organized numerous joint programs.

The gallery has also been involved in significant public art installations in Hyderabad, including the Street Art Project, the IKEA India Underpass Mosaic Mural project, the IKEA India Median Sculpture project, and the LOVE HYDERABAD installation.

Kalakriti Archives:

KA is widely acknowledged as one of the largest private collections of antique photos and rare maps of South Asia. Kalakriti Archives participated in the Kochi - Muziris Biennale 2014 and exhibited its collection of regional and religious maps from the Indian sub-continent. Then in 2015 an exhibition titled "Cosmology to Cartography" was held at the National Museum, Delhi. In 2018, the show Time, Space and Place was held during the Krishnakriti Festival in Hyderabad and this show traveled to IISC, Bangalore in March 2018. The maps are also available on Google Arts & Cultural.

The Krishnakriti Foundation:

Incorporated in 2003 in memory of Shri Krishnachandra B. Lahoti, the Krishnakriti Foundation is dedicated to uplifting the artist community and promoting India's rare art forms. The Foundation celebrates three pillars of life: art, culture, and education.

In partnership with the French Embassy in India, the Foundation offers fellowships to study fine arts and architecture at prestigious institutes in France. Additionally, the Foundation collaborates with the Department of Prisons, Govt. of Telangana, to conduct art camps in jails.

Art Café: Art Café offers well-curated lifestyle products inspired by contemporary arts and traditional crafts for home decor.

The Gallery Café is the perfect blend of refined atmosphere and delectable delights. The Gallery Cafe has been recognized by the New York Times as one of the top ten places to visit in Hyderabad for its art, ambiance and food.



KALAKRITI
art gallery

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Kalakriti Art Gallery
Plot 8-2-465/1, Road No 4, Banjara Hills, Hyderabad, Telangana,
India. PIN 500034.
Open on all days (11 am - 7 pm)

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 **+91 9951740000**



**Exhibition at
Main Hall, Main Building, Bikaner House, New Delhi**

**Kalakriti Art Gallery
Plot 8-2-465/1, Road No 4, Banjara
Hills, Hyderabad, Telangana, India.
PIN 500034.**

Open on all days (11 am - 7 pm)

Sachin S. Joshi 2008